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LIVERPOOL ART CLUB.

FEBRUARY, 1878.

CATALOGUE

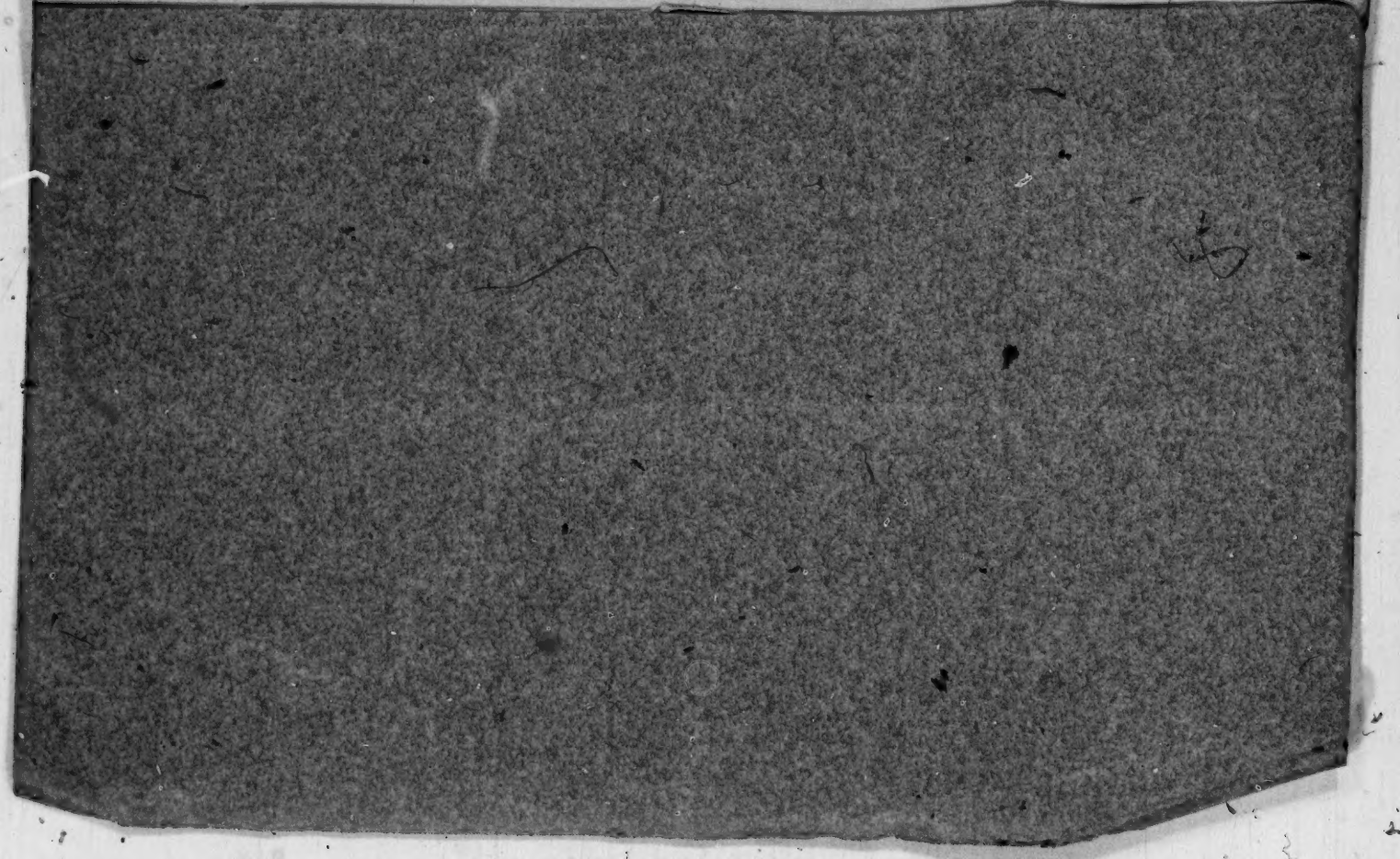
OF THE

EXHIBITION OF EMBROIDERY,

ND MODERN

LIVERPOOL:

PUBLISHED BY THE LIVERPOOL ART CLUB.



LIVERPOOL ART CLUB.

EXHIBITION OF EMBROIDERY,

ANCIENT AND MODERN.

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FEBRUARY, 1875.

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PREFACE.

PAPER, READ BY REV. ROBT. E. GUY, AT THE MEETING OF THE CLUB, ON MONDAY, FEBRUARY 22ND, 1875.

I do not know that it is much disadvantage for us to have had these specimens of Embroidery some time under our eyes, before being presented with any account of the real nature of Embroidery and a description of its several kinds. For we are all too apt to receive with indifference that information of which we have not previously felt the want. The best way to teach Arithmetic is undoubtedly to set boys working at sums, instead of expounding to them the theory upon which practical rules are based. Later on when skilled in the practice, they will understand and appreciate the theory which underlies it.

And so it may be assumed that we who have on several occasions of late inspected the works of art around us, have had awakened within us a desire for some information as to what it is that we have been admiring.

All "stuffs" may be divided into three classes:—These are Textiles or Textile Fabrics; Tapestry or carpet-work; and Embroidery or needle-work.

Under the term Textile every kind of stuff is comprised that is wrought in the loom. Whatever material it may consist of—whether gold, silver, cotton, silk, or vegetable fibre, or a mixture of these—the combination of the warp and the woof is styled a Textile, or Textile Fabric. This kind of work is always the basis of Embroidery. And hence a knowledge of the various kinds of such Fabrics is essential not only to the Embroiderer, but to all who would become intelligent appreciators of the results of the Embroiderer's skill. But I must not dwell upon them. It

is sufficient, in a brief paper like this, merely to indicate the several points to which students of the Art should direct their attention; in other words—unless I have mistaken my part altogether—it should be less my object to teach than to encourage you to teach yourselves, and to point out to you the course to take that your efforts may be crowned with success.

The study of Textiles includes, of course, the study of threads of every description, for threads are the component parts of all Textiles. And, as we shall see later on, being the main material of the Embroiderer also, for a twofold reason, a sound knowledge of every kind of thread—of real gold wire, of bullion or twisted gold wire or thread, of silver wire gilt, of common thread covered with gold leaf, of silk thread—from the strong yet delicate ordinary silk to the rich floss, of woollen thread, and in fine of every other product of the spinning wheel, is an essential element in the Embroiderer's intellectual outfit, and a *sine qud non* for such as would be fair judges of Embroidery.

The second kind or class of "stuff" is Tapestry. And the difference between Tapestry and ordinary Textile Fabrics is this. Whereas ordinary Textiles are the combination of cross threads, interlaced by the process of weaving, Tapestry is the combination of only one set of threads with short pieces of woollen or other thread inserted cross-wise by the hand. Or to put it more plainly: Textiles are the combination of the vertical lines of thread called the warp, with the lateral lines called the woof; whereas if we take only one set of threads, the vertical ones, and embroider upon them, the result is Tapestry. It is thus an inchoate kind of Embroidery; that is, the tapestried figures or patterns are worked upon a ground which has no woof, *i.e.*, no lateral threads interwoven

with the vertical ones, instead of being worked, as in Embroidery, upon a solid and perfect Textile Fabric.

Now for the third kind of "stuff"—Embroidery. This Dr. Rock describes* as "the Art of working with the needle flowers, fruits, human and animal forms, or any fanciful design, upon a ground of webs woven of silk, cloth, cotton, wool, hemp, &c." This Art dates far back into pre-historic ages. It is one that we find to have been practised wherever man has existed, and that whether in a civilised or uncivilised state. Indeed, perhaps some of our best specimens of incomplete beauty and inimitable delicacy of workmanship come to us from countries, in other respects semi-barbarous. Allow me to direct your especial attention, as instances of this, to the Japanese and Chinese specimens in this collection—and notably to Nos. 23, 52, 57 and 79.

Perhaps I ought here to make some apology to the antiquarian portion of my audience, for not dwelling upon the history of the Art of Embroidery. In so doing I know that I am running counter to that modern custom, which does not allow practical treatises upon any subject to be issued without expensive, if not wearisome, prefaces, usually made up of all that every previous writer has set down, with little—and usually very little—addition. The treatises upon Embroidery that have fallen in my way are no exceptions to this book-making rule; and hence I refer you to them for all references to our Art—whether in Holy Writ, the classic authors, or historians from the days of Herodotus to Lord Macaulay. I sum them up in one statement—that the date of the origin of Embroidery is *pre*-historic; and so pass on to the enquiry as to how many kinds of Embroidery there are, and what are the specific differences between

* Textile Fabrics in the South Kensington Museum. p. xcii.

them—or what are the points in which one kind of Embroidery differs from another. For these reveal to us the lines upon which any practical examination of such specimens as we have must be conducted.

As to the precise date or nationality of any piece of Embroidery, these are usually discoverable more by some device or fashion, excellence or defect of detail, than by any intrinsic difference in specific quality.

Now, although Embroidery had been cultivated from the earliest times and in all countries, it was not until the 13th century that its several species or styles obtained definite recognition and descriptive nomenclature; and, according to Dr. Rock,* it is to a list of ecclesiastical vestments in St. Paul's, London, dated 1295, that we are indebted for the first mention of them.

The first kind is called the "opus plumarium," or "feathered work." And in many ancient inventories this appears to have been the generic appellation of Embroidery, and, as such, is frequently used for other kinds of Embroidery, or rather for Embroidery in general. Of this, when taken strictly and correctly, there were two kinds. The first consisted of that kind of needle-work in which the gold thread, silk floss, or whatever was the material, was laid down in single lengths, never crossing each other, but so closely put together, side by side, as to seem to overlap each other. This was the long stitch. The second was the short, alternating stitch, which resulted in an exact imitation of the plumage of a bird. The common name now-a-days for this is the "satin-stitch." Abundant examples of this kind of work are before us, from the beautiful Vestment, No. 45, as well as the figures in the crosses of the others and the orphreys of the Cope, No. 44, to the splendid

* Textile Fabrics, &c., p. xcv.

Japanese and Chinese works, Nos. 56, 57, 58 and 59, and the rare Chinese piece, No. 10.

The second kind of Embroidery is the "opus pulvinarium," or "cushion work." This was of much the same character as our present Berlin work. As now, so then, it was done in the same cross and interlacing stitchery (having the three varieties in use now, viz., the cross, tenth and long stitch), with pretty much the same materials, and put to the same uses, that is to "cushion" use, either in the churches or in the private residences of nobles. But although then, as now, wool was commonly used for this kind of work, silk was occasionally employed. This was especially the case in embroidering armorial bearings. The best and most celebrated sample of ancient work of this description is the miscalled Bayeux Tapestry; miscalled, I say, because it is not Tapestry but Embroidery.* Around us we have many excellent specimens of modern work of this character, from the delicate old samplers Nos. 62 and 71, to the bold and striking curtains and towellings, of which there are so many excellent specimens, Nos. 7, 11, 107, &c.

The next is the "opus pectineum," or "comb work." This is, strictly speaking, not Embroidery at all, but elaborate loom-work, made to imitate Embroidery proper. And it is obviously most important to distinguish carefully between work of this description and the genuine product of the needle, a matter, I may add, in many instances of no little difficulty.

About the year 1300 our countrywomen had struck out for themselves a new way of Embroidery.

Without leaving aside the old and usual feather-stitch, they mixed it up with a new style, both of needle-

* Textile Fabrics, &c., p. cxvi.

work and mechanism; and so beautiful was the result that it soon became known throughout Europe as the "opus Anglicum," or English work. In this work, which was mainly used for pourtraying the flesh portions of figures, the first stitches were begun in the centre, and worked in circular, not straight, lines, by a kind of chain stitch. Sometimes this was carried into the surrounding drapery, and throughout the piece, but not usually so. After all the flesh-work had thus been wrought in a most minute and delicate kind of chain-stitch, then, with a little thin iron rod, ending in a small bulb, slightly heated, were made those various indentations, by which a play of light and shadow is brought out, and portions of the work made to appear as if executed in relief.

Chain-stitch, therefore, worked in circular lines, and relief given by hollows sunk in the flesh portions of the body, constitute the characteristic elements of the "opus Anglicum," or English work. In cases where the chain-stitch *was* carried from the flesh to the other portions of the figure, it was not usually continued in circular, but in straight lines. The circular lines were almost exclusively confined to the flesh portions.

It is of this description of Embroidery—and it applies equally to the finest kind of feather stitch, such as we have in the S. Dunstan's Vestment, No. 45—that one of our greatest authorities, the late Mr. Pugin, wrote:—"The countenances of the images are executed with perfect expression, like miniatures in illuminated manuscripts." *

*This is Dr. Rock's account of "Opus Anglicum," (*Tex. Fob., &c.*, p. xcviii.) It is with the utmost diffidence that I venture to differ from him, but out of a considerable number *of* specimens of mediæval work that have come under my examination, I have not found one of the kind he describes. Can he have mistaken the delicate "feather-stitch" in which *many* at least of the specimens extant have the flesh portions wrought, for the "circular chain-stitch" of which he writes? Undoubtedly every portion of the figures in the rich specimens around us is in "feather-stitch" of the first kind, or "long-stitch," or of the second kind, *i.e.* the short, alternating stitch, commonly called the "satin-stitch." And, strange to say, of this latter he makes no mention whatsoever,

The last distinct species of Embroidery that claims our notice is the "opus consutum," or "sewn-together-work," also called "cut-work," the French *appliqué*, and the common English patch-work.

This is a most comprehensive style, and has for its component parts all those kinds already enumerated. It is indeed, as its name implies, a mixture of them.

Dr. Rock thus describes it:—"When anything, flower, fruit, or figure, is wrought by itself upon a separate piece of silk or canvas, and the whole afterwards sewed on to the Vestment, or other piece of Embroidery, it is called 'opus consutum,' or 'cut-work.'"† It is often also called "halling" or "hallings," inasmuch as the hangings of large rooms and halls were generally composed of this species of ornamentation.

So common was this kind of Embroidery that it meets us in many instances of mediæval work. Sometimes, as in the instance of the old red Chasuble, No. 43, it was used owing to the difficulty of embroidering upon the particular fabric in question, such as velvet, which from the shifting nature of its surface presented great obstacles to the progress of the needle. Again, the crosses of Chasubles and the orphreys of Copes were usually applied or sewn on when finished, for the obvious reason that otherwise the silk or velvet or gold cloth of which the Vestment was composed would suffer serious damage during the process. In other instances we find the more delicate portions of "opus plumarium," or feather-stitch, and "opus pectineum," or loom-

although its results are much more strikingly suggestive of the plumage of a bird than are those of the simple "long-stitch;" and of it are composed many, if not all, of the delicate portions of the figures in both mediæval and modern work.

In justice, however, to such an able and industrious antiquarian, I must own that the Syon Cope (No. 9,182, South Kensington Museum), upon the work of which he bases his description of "Opus Anglicum," has not been examined by the very competent practical embroiderers whose assistance I have sought in the compilation of this paper, nor by myself.

† Textile Fabrics, &c., p. xii.

work, filled up with small pieces of embroidered, and sometimes even coloured linen or silk.* These were principally the flesh portions of figures. And we have before us in No. 49 (a 16th-century piece), in No. 1, and in the two framed pieces without any number attached to them, good examples of this style. At present it is extensively used in modern church Embroidery, for the small ornaments upon the Vestments, which are often worked upon canvas or card-board, and then sewn on, as in the Hood to Cope, No. 32A. I may add that when card-board is used, the silk is sometimes passed under as well as over; at other times bound down at each end and only covering one side.

We come now to what may be termed the accessories in Embroidery. And those in use of old corresponded very much to the kind so much in vogue at the present day.

They were principally gold and silver-gilt spangles, shaped in circles, or as crosses, stars, crescents, fleur-de-lis, &c. The circular spangles upon the old Red Chasuble already referred to, are good specimens of probably 14th century workmanship. Coral and coloured glass beads and bugles were also used; likewise precious stones and enamels, much as we have them in the Modern Mitre, No. 31A. Diapering was, moreover, a principal means made use of to impart beauty and richness to gold thread or wire work. Take, for instance, the specimens of mediæval Embroidery before us, or the modern Florentine imitation of mediæval work, No. 42, and you will perceive that their rich appearance, which it requires a strong sun-light to bring out in full perfection, is mainly due—

* "The principal portions of the old needlework, whether figure or flower, were *never* wrought upon the velvet or silk of the robe or hanging they were intended to adorn; but were done separately upon linen, and then attached to the general ground."—Parker's Mediæval Embroidery, p. 112.

I cannot agree to the assertion contained in the word italicised. *Seldom* would even have expressed too sweeping a statement.

after the good character of the genuine gold thread or wire —to the manner in which it is laid on. This is oftentimes done not in straight lines, but in waves, so to speak,—the silken, or sometimes golden, threads by which they are bound to the underlying Textile, being so arranged, and bright with dull gold so intermixed, as to form a diaper or pattern. Gold worm, as it is called (see wool of lamb in Hood to Cope, No. 32A,) and bullion, or gold twist, were often introduced for variety and rich effect.

There are other accessories and processes too numerous to describe here, especially in modern Embroidery.* Real feathers, sometimes dyed—sometimes in their natural colours, are used with very striking effect; so are shells; and we have, I think, in this Collection, one or two specimens in which use is made of porcupines' quills. Human hair is now, as in a few rare instances of old, sometimes introduced† Again, modern embroiderers have frequent recourse to the use of coloured silks, velvets, cottons and woollen cloths, cut into the shape of leaves of trees and flowers, and into other patterns, and sewn upon the ground—as in No. 38. It is to this kind of work, though evidently a species of "cut-work," that the French term *appliqué* is principally confined. Sometimes very elaborate designs are carried out in braid or cord upon silken, linen or woollen grounds.

Another, and very lasting and effective kind, which stands washing well, is the use of thread upon a linen ground in chain-stitch. And of this kind of ornamentation modern Altar linen affords many excellent examples, as in the Altar Cloth, without number, and the Alb under Vest-

* See the "Practical Chapter," in Parker's Mediæval Embroidery, and Miss Dolby's work on the same subject, *passim*.

† See Dr. Rock's curious account of the little 17th century Cushion (No. 9047, South Kensington).—Textile Fabrics, &c., p. cxxii.

ment, No. 32. For other good specimens of the extensive use of chain-stitch, see Nos. 37 and 113.

French knots, so easy to make but so difficult to describe, are another kind of accessory introduced, especially in modern Embroidery, with a pleasing effect. For an instance of exquisite taste in the introduction of this, see the small flowers here and there in No. 57. The stamens are formed of very delicate French knots.

Chinelle is employed occasionally with good effect, as in the trunks of the trees in the beautiful Turkish specimens, No. 110, and in No. 96.

I will make but one more reference to the mediæval Embroidery before us, and that merely to direct your attention to the contrast between it and modern work of the same kind, that is not an imitation of it. No 31 is a modern Chasuble, intended to be rich and artistic, as it is certainly gaudy and costly. It is a fair specimen of native French and Italian modern Art. Now, compare it with the other in the same case, of brocade made in imitation of old loom-work, with a genuine mediæval embroidered cross; or even with the three specimens we have of modern English ecclesiastical Embroidery, viz., the rich Cope, No. 106, the Hood to Cope, No. 32A, and the precious Mitre, No. 31A, and you see at once how inferior are the results of modern foreign Art to ancient, and even to modern English. Even when imitating mediæval work, foreign artists do not produce work equal to their copies, as an examination of the gold Chasuble, No. 42, and even of the pretty Triptych, No. 105, which meets, or perhaps more truly escapes, your eye on entering the room, cannot fail to prove.

That individuals have the time and the perseverance requisite for cultivating the Art of Embroidery is evident

from what we see around us from the embroidered curtains and towellings already referred to, with their bold yet elegant designs carried out in chain-stitch, to the few most successful attempts at more tedious and delicate work of Nos. 48, 91, 106, 77, 16, &c. And if this Exhibition should happily lead to more extensive efforts in this direction, it will unquestionably have exerted a most beneficial influence. It will not only have provided examples of what the industry and artistic taste of a past generation have effected, but, by furnishing a comparison between these results and those already accomplished by would-be restorers of an ancient Art, it will have given encouragement to them to proceed, and to follow up past efforts by results not unworthy of a place side by side with the finest of our mediæval specimens.

The mansions of our wealthy classes are prepared—wondrously prepared—for their enjoyment by every appliance that the painter and decorator, the upholsterer, the glazier and the gasfitter can bring to bear upon them; and their wives and daughters are positively at a loss how to employ spare time in making their home more than ever their home, by warming and cheering and beautifying it with the results of their own fair handicraft. The head of the family perhaps has taste, and he can spend a fortune in collections of various descriptions; but they who might make every room in itself a "collection," and one of exquisite delicacy and untold price; and who might in after years live again the life of early days in the sight of such admirable reminders of the pleasant enjoyment of their youth; they do nothing, where such a field for industry lies open before them! And why? I believe it is mainly from their attention having seldom, if ever, been directed to these remnants we possess of the days, when the comfort and

interior decoration of noble mansions depended upon the industry and the needle of the ladies whose homes they were. I am painfully aware that when modern fashion hardly allows a lady to appear a second time in a dress, there is little encouragement to cultivate that style of needlework which produces garments almost imperishable. But still in the domain of wrappers, shawls, coverlets, curtains, tablecovers, to say nothing of embroidered wall hangings, instead of paper, there is a large field for well-directed energy.

I regret that, so far as this town is concerned, the literature of Embroidery is so badly represented. There is not one work upon the subject in either the Free Library, the Lyceum, or the Athenæum.

And it is to be hoped that in this respect, as in so many others, the Art Club will be of service; and that, should there be any surplus from the proceeds of the present Exhibition, our Committee will devote it to the purchase of such works—they are not many—as will prepare us all better to appreciate a much fuller and richer Exhibition of this kind, in the course of a year or two. For it requires several Exhibitions in each department of Art to do much practical good. If the first excites curiosity and interest, the second and third may inspire taste and sound practical knowledge. And our Exhibitions are intended, not merely to gratify the curiosity, but to educate the eye and appeal to the intelligence; and hence must, at the risk of wearying the merely curious, be repeated again and again, until this end is accomplished.

ROBERT E. GUY.

CATALOGUE.

CATALOGUE.

1. OVAL FRAME OF EMBROIDERY—"THE HAYMAKER." Face painted. White satin and colored silks.

Mrs. Wm. Holt.

2. CHALICE VEIL. Said to have been used by St. Francis of Sales. Date about 1600.

Rev. Chas. Parnell.

3. A PICTURE, REPRESENTING ST. PETER. Worked in various colored silks. Italian, date unknown. Probably about 1780.

James M. Wood, Jun., Esq.

4. PANEL—Japanese. A BIRD. Silk and gold on black satin.

W. A. MacGregor, Esq.

5. PANEL—Japanese. A BIRD, INSECTS, AND BUTTERFLY. Silk and gold on black satin.

W. A. MacGregor, Esq.

6. COVER FOR CUSHION—Japanese. Silk on white satin. Figures and landscape very finely wrought.

W. A. MacGregor, Esq.

7. BORDER—English, modern. Wool upon Russian towelling. Large detached flowers and foliage. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

7A. QUILT—Old English. White linen, worked in silk. Floral patterns.

Mrs. G. H. Whalley, Plas Madoc, N. Wales.

8. COVERLET—German, end of 18th century. Numerous flowers boldly worked in chain stitch, with brilliant colored silks on brown satin. The corners, all of different designs, formed of bouquets tied with ribbons.

Mrs. James M. Wood.

9. STRIP OF OLD SICILIAN EMBROIDERY. Silk upon canvas. Flower and bird pattern.

Mrs. David MacIver.

10. CHINESE. Silk and gold upon yellow satin, very rich. Probably from the Summer Palace, Pekin.

Benson Rathbone, Esq.

11. BORDER—English, modern. Wool upon blue serge. Conventional and foliage patterns. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

12. ENGLISH, modern. ST. FRANCIS PREACHING TO THE BIRDS.

The Misses Hope.

13. SCARF—Indian. Silk, delicately worked upon fine muslin.

Benson Rathbone, Esq.

14. ENGLISH, modern.

C. E. Deacon, Esq.

15. A PICTURE, REPRESENTING THE JUDGMENT OF SOLOMON. Old English, 17th century.

James M. Wood, Jun., Esq.

16. ENGLISH, modern. A SCREEN, ornamented with a conventional design, worked in colored silks, and set with lapis-lazuli, amethysts, carbuncles, and cairngorms.

James L. Bowes, Esq.

17. FRAME OF FLOWERS IN A VASE. Worsted on canvas.

Mrs. Wm. Holt.

18. SCREEN—English, about 1790. Cloth and worsted.

Benson Rathbone, Esq.

19. CHINESE. Scarlet silk, worked with bold detached floral devices, butterflies and bats, in black, blue, and white silk, long stitch.

The Misses Hope.

20. SCARF

J. A. Tinné, Esq.

21. QUILT. Silk upon fine quilted linen, with very elaborate floral designs and birds. From Pengwern Hall. Probably Chinese.

A. T. Squarey, Esq.

22. CURTAIN. Wool upon green serge. Large conventional flower design.

Mrs. Geo. Rae.

22A. CURTAIN. Wool upon green serge. Large conventional flower design. Lined with white calico, embroidered with free floral design, in various colored wools. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

23. QUILT—Japanese. White satin.

Mrs. R. Zwilchenbart.

23A. PRAYER CARPET—Turkish. Appliqué work.

Wm. Hope, Esq.

24. ENGLISH, modern. Silk.

W. Hope, Esq.

25. SCARF—Indian. Silk upon black net. Date unknown, but supposed to be upwards of 100 years old.

Mrs. W. Radcliffe.

26. HANGINGS, *en suite* with No. 76.

A. T. Squarey, Esq.

27. PERSIAN, representing a winged animal with human head. The gold ground is formed of ribbon or flat wire, in the manner usual in early work. The body of the animal is covered with spangles, while its wings, head, &c., are of fine Venetian beads, sewed on.

James L. Bowes, Esq.

28. PERSIAN, of similar workmanship to No. 27.

James L. Bowes, Esq.

29. TWO VALANCES—English, modern. Wool upon Russian towelling; foliage and running design. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

30. COPE—Swiss. Silk chinelle and gold on white silk. 15th century.

Mrs. R. Zwilchenbart.

31. CHASUBLE, of gold and white brocade, with orphreys of ancient work. The back one is a Crucifix, surmounted by the symbol of the Holy Ghost. At the extremities of the lateral arms, are angels holding chalices to receive the blood from our Lord's hands and side. Under the Crucifix are the Virgin and Child, and an emblazoned shield—the arms of Robert Ratcliffe, Earl of Sussex, and Elizabeth Stafford, his wife; time of Henry VIII. The whole is in mediæval feather stitch and richly couched gold.

Rev. J. Caldwell.

31A. MITRE—Modern.

Rev. R. E. Guy.

32. CHASUBLE, of purple silk, with ancient orphreys, and modern mounting. The back has a Crucifix, surmounted with Holy dove, and having lateral angels with chalices. Underneath are two figures under canopies.

S. Gregory's College.

32A. HOOD TO COPE—Modern.

Rev. R. E. Guy.

33. CHASUBLE, of green silk, with ancient orphreys and modern mountings. The principal one has figures of our Lord, S. Peter, S. Ambrose, and S. Catherine, with the four Evangelistic symbols in the lateral arms. The scroll-work gold couching in this specimen is rather unusual.

S. Gregory's College.

33A. TWO SCARFS—Turkish. The ends richly embroidered in silks and gold.

Wm. Hope, Esq.

34. BORDERS. Bright wreaths of flowers on blue silk. English, modern.

Edmund Bowes, Esq.

35. PERSIAN, representing shrines, with pendant lamps; round the margins are panels containing inscriptions. The principal material used is gold, which is introduced in the shape of spangles and twisted thread, the former for the groundwork, and the latter for all details and raised work.

James L. Bowes, Esq.

36. OLD ENGLISH. White silk, worked with delicate floral sprays.

The Misses Hope.

37. RUG—Persian. Bold floral design, embroidered in silk, chain stitch, on red cloth; vase of flowers, under a canopy, surrounded with bold floral border.

The Misses Hope.

38. PRAYER CARPET — Old Turkish appliqué. Landscape design, under a canopy, on green cloth, with triple foliated borders, on green, blue, and red cloth grounds, and Turkish inscription.

The Misses Hope.

39. TWO CURTAINS. Wool upon blue serge; large conventional flower design. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

40. CHASUBLE, of rich gold and crimson velvet brocade, with gold filagree lace border. The back orphrey is a crucifix with S.S. John and Mary. At the top is a figure of the Deity, with crown and orb. On the lower limb is a representation of one of the "stations"—Christ bearing the cross. The front orphrey contains three saints under canopies. The embroidery is the "*opus plumarium*" and gold couching; and the coloring, generally, is very fine. This chasuble came from Craike Castle, Yorkshire.

Rev. Percy P. Anderson.

41. CHALICE VEIL, of crimson satin, with gold lace edging, and embroidered with conventional scroll-work and flowers.

Rev. Percy P. Anderson.

42. CHASUBLE, of gold tissue, with orphreys of embroidery in imitation of mediæval work. The back orphrey is in the form of a cross, with the Annunciation of the Blessed Virgin in the centre, and heraldic shields on either side. In the lower portion is a crucifixion and the figure of a saint. The front orphrey has figures of S. Peter, S. Paulinus de Luca, and S. Sebastian. Italian workmanship.

Rev. E. J. Purbrick.

43. CHASUBLE, of red velvet, powdered with figures of angels and fleur-de-lys. The principal orphrey is a crucifix, surmounted by the Holy dove, and with side angels holding chalices. Underneath is

a figure of S. Peter and another saint (unknown). On the front orphrey are three saints under canopies. NOTE.—One arm of the cross appears to have been portion of another vestment, and added to this one at some time. Ancient feather stitch, and gold couching.

Rev. J. Caldwell.

44. COPE, of florentine gold tissue, with ornamentation in rich pile, upon pile crimson velvet, and loop-work of gold and silver. This superb specimen of 16th century work was made at Florence for Henry VII., along with numerous other ecclesiastical vestments, and doubtless used at the consecration of his chapel at Westminster. It was bequeathed, with a great number of others, to Westminster Abbey, as appears from the following extract from his will:—"Also we bequethe and geve to God and Saint Petre, and to th' Abbot, Priour and Convent of our Monastery of Westminster that now bee and that hereafter shall bee, for a perpetuall memorie, there to remaigne while the world shall endure, the hoole sute of vestements and coopies of clothe of gold tissue, wrought with our badgies of rede roses and poortcoleys, the which we of late at our propre costs and charges, caused to be made, bought, and provided, at Florence in Italie, &c." Little is known of the subsequent history of this cope. It found its way to the English College at St. Omer, and was brought back to England at the time of the French Revolution—about 1794. It now belongs to the college at Stoneyhurst. The gold tissue is of the richest description, and is still in remarkable preservation. The ornamentation is extremely bold and artistic, consisting of two twining stems, bearing red and white roses. The stems and red roses are of crimson pile, upon pile velvet, dotted with gold, and the white roses are of silver loop work, outlined with crimson cut pile. The Beaufort badge is represented three times in combination

with the foliage, and once in the border. It is executed in loop gold and silver, outlined with cut pile. The border consists of the portcullis badge, with "S. S." and white roses repeated right and left. The hood and orphrey are of later date, and quite out of character with the cope.

Rev. E. J. Purbrick.

45. CHASUBLE, commonly called "S. Dunstan's Vestment," from the embroidery of the Saint, in the act of pinching the devil's nose, which it contains. This is a magnificent specimen of mediæval art, and of the greatest richness, both as regards material and manipulation. In design it is divided into three vertical compartments, the centre one containing the Martyrdom of S. Thomas of Canterbury, under an elaborate architectural composition, and figures of S. Paul, S. John, S. Philip, and S. Bartholomew. The lateral compartments contain the Sacraments of the Church, S. Dunstan and the devil, martyrdoms of Saints, and six single figures, all placed under architectural canopy work. The embroidery is generally the "*opus plumarium*," with gold hatching largely used in the draperies, giving much the same effect as one sees in the miniatures of the 15th and 16th centuries. Most of the backgrounds, the canopy work, and borders are of rich gold, couched in various methods. Appliqué is sparingly introduced, and bears indications of not being so old as the rest of the work.

Rev. E. J. Purbrick.

46. PAIR OF SLIPPERS—Chinese.

J. A. Tinné, Esq.

47. TWO PAIRS OF SLIPPERS.

J. A. Tinné, Esq.

48. A YOUNG MAN'S FIRST ATTEMPT—"HEAD OF OUR LORD." Silk upon satin.

Rev. T. Porter.

49. GERMAN, 16th century—"THE SCOURGING OF CHRIST." In silk, silver and gold appliqué work.

James L. Bowes, Esq.

50. CARD CASE—Canadian. Quill work on bark.

J. A. Tinné, Esq.

51. CASE FOR DAGGER.

J. A. Tinné, Esq.

52. OLD CHINESE. Gold and silk upon satin.

W. Hope, Esq.

53. PERSIAN. Silk upon pale blue satin.

Mrs. Gray Hill.

54. STRIP, similar to No. 9. Old Sicilian.

Mrs. David MacIver.

55. CHIMNEY VALANCE—Modern English. Worked by Miss Hodding.

A. T. Squarey, Esq.

56. JAPANESE. On blue satin, representing the ship of Good Fortune. The vessel is wrought in gold, and its dragon head is worked in high relief, the whole being rendered with remarkable vigor.

James L. Bowes, Esq.

57. CHINESE. On white silk, wrought in fine coloured silks. The ornamentation consists of birds, insects, trees, and flowers, in the centre, and a peacock and peahen, surrounded with twenty-four birds, of various kinds.

James L. Bowes, Esq.

58. CHINESE, of the same description as the foregoing.

James L. Bowes, Esq.

59. CHINESE, of the same description as the foregoing.

James L. Bowes, Esq.

60. GLOVES OF CAPTAIN LENCH, killed at the Battle of Worcester, 1651, on the Royalist side; white leather, embroidered with silver.

Studley Martin, Esq.

61. BED COVERLET—Albanian. Rich border of very quaint coventional trees and animals, in cross stitch, worked on grey linen, with dark colored silks.

Mrs. Gray Hill.

62. SAMPLER—English. Date 1814.

Mrs. Thompson, Cadoton, S. Wales.

63. THREE PANELS—English. Wool and silk upon green serge, tree pattern, closely wrought.

Mrs. Geo. Rae.

64. ENGLISH, modern.

C. E. Deacon, Esq.

65. ARCADIAN SCENE—English. Silk upon canvas. About the year 1770.

Geo. Holt, Esq.

66. A SIMILAR SCENE, embroidered in the same manner and same date.

Geo. Holt, Esq.

67. OLD VENETIAN. Classical design, worked in subdued-colored silks, upon canvas.

The Misses Hope.

68. OLD ENGLISH SAMPLER, worked by the late Mrs. Yates. Date 1792.

Mrs. Thompson, Thingwall.

69. BORDER—English, modern. Floral design.

C. E. Deacon, Esq.

70. ENGLISH, modern. Floral design.

C. E. Deacon, Esq.

71. OLD ENGLISH SAMPLER. Date 1796. Worked by Margaret Bostock, aged 8.

Mrs. Brocklebank, Childwall Hall.

72. BORDER—Albanian. Representing goats and other animals, with quaint human figures leading dogs; the ground worked in crimson silk, the designs being formed by leaving the linen, which forms the basis of the piece, unembroidered.

Mrs. Gray Hill.

73 CURTAIN FOR CABINET. Floral mediæval design. Modern Bruges.

T. Brocklebank, Jun., Esq.

74. ENGLISH, modern. Wool upon coarse linen; bold conventional design of flowers and fruit.

The Misses Hope.

75. CURTAIN OF HOMESPUN LINEN. English crewel work. Date about 1400. From an old house in Carnarvonshire.

Mrs. R. Zwilchenbart.

76. QUILT, WITH CENTRE AND CORNER MEDALLIONS, containing vases and flowers on a ground powdered with cornucopias and floral sprays, from Pengwern Hall.

A. T. Squarey, Esq.

77. RED ALTAR FRONTAL AND SUPER-FRONTAL, designed by G. Ed. Street, Esq.

Rev. C. Parnell.

77A. A LARGE PANEL. Conventional floral design. Linen damask worked in outline.

Mrs. W. Holt.

78. OLD PERSIAN.

W. Hope, Esq.

79. SQUARE OF DARK BLUE SATIN—Japanese. Worked with figures in colors and gold, and fir tree in gold.

Holbrook Gaskell, Esq.

80. JAPANESE. Conventional flowers and bird on plum colored satin.

Holbrook Gaskell, Esq.

81. ENGLISH, modern.

Mrs. Gray Hill.

82. OLD TURKISH.

The Misses Hope.

83. SCREEN—Chinese. GROUP OF WILD BIRDS, with elaborate floral background, in various colored silks, on a background of white silk.

J. A. Tinné, Esq.

84. SCREEN—Chinese. GROUP OF DOMESTIC POULTRY, of similar design.

J. A. Tinné, Esq.

85. ALMS BAG—Bruges, modern. Gold and wool, upon red silk.

C. G. Smith, Esq.

86. ALMS BAG—Bruges, modern. Gold and silk, upon white cloth.

C. G. Smith, Esq.

87. PAIR OF CHINESE HAND SCREENS, worked on both sides with peacocks, flowers, and small birds.

Holbrook Gaskell, Esq.

88. PAIR OF SLIPPERS—Japanese, modern.

W. A. MacGregor, Esq.

89. BORDER TO ALTAR CLOTH. Silk upon linen; figures of saints in medallions, from ancient church HRUNI, Iceland, XIV century.

Ed. Rae, Esq.

90. BAGS—Damascene. Gold, embroidered on red, white, and blue cashmere.
Geo. Holt, Esq.

91. PANEL. Figure, worked in silks by Miss Mary Hope, designed by N. C. Hemy, Esq.
Miss Mary Hope.

92. PANEL—Japanese. Storks, silk and gold upon black satin.
W. A. MacGregor, Esq.

93. TWO PAIRS OF SLIPPERS—Canadian. Quill work upon red and black cloth.
W. A. MacGregor, Esq.

94. TURKISH. Gold and silk upon linen; floral designs.
The Misses Hope.

95. TABLE CLOTH—Canadian. Quill work upon red cloth.
W. A. MacGregor, Esq.

96. MODERN CHINELLE EMBROIDERY—Oriental gold on silk. Worked by Miss Lynes.
Mrs. R. Zwilchenbart.

97. SQUARE OF MUSLIN, embroidered in silk and gold, obtained in Syria in 1847.
Geo. Holt, Esq.

98. ENGLISH OR FRENCH. On blue silk, with rich floral centre on a ground powdered with flowers and insects. The end borders consist in delicate floral designs and butterflies, executed of twisted silk.
The Misses Hope.

99. TURKISH LINEN EMBROIDERY.

The Misses Hope.

100. BANNER SCREEN—Japanese. Flight of storks in white silk, and gold clouds on dark blue satin.

J. A. Tinné, Esq.

101. CONSTANTINOPLE WORK.

Mrs. Gray Hill.

102. TRIMMING—Chinese.

W. Goodwin, Esq.

103. GEORGIAN WORK.

Mrs. Gray Hill.

104. SCARF—Indian.

W. Goodwin, Esq.

105. TRIPTYCH—Modern, in imitation of mediæval work. St. George and the Dragon, with the Arms of Great Britain.

Theodore Biais, Paris.

106. COPE—Embroidered at St. Margaret's Home, Liverpool; Hood richly embroidered with figures. Designed by C. E. Kemp, Esq.

Rev. C. Parnell.

107. TWO CURTAINS—English, modern. Wool upon Russian towelling; large flower design. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

108. SHAWL—India. Wool and silk.
Benson Rathbone, Esq.

109. JANINA WORK.
Mrs. Gray Hill.

110. SCREEN, embroidered with a bird of brilliant plumage perched on a tree. English, 1760. Silk upon satin.
Lieutenant-Colonel Pilkington.

110A. DITTO, similar to above, but in colors of a lower tone.
Lieutenant-Colonel Pilkington.

111. TURKISH LINEN EMBROIDERY.
Mrs. Gray Hill.

112. DESIGN FOR VALANCE—English, modern.
C. E. Deacon, Esq.

113. QUEEN ANNE. Worsted upon linen.
W. Hope, Esq.

114. SALONIKA DRESS AND STOCKINGS.
The Misses Hope.

115. HEAD-DRESS to the above.
The Misses Hope.

116. ENGLISH, modern.
Mrs. Gray Hill.

117. ENGLISH, modern.
Mrs. Gray Hill.

118. CUSHION. Worked in varied colored worsteds, with a bouquet of flowers. Date 1780. English.

Lieutenant-Colonel Pilkington.

119. ENGLISH, modern. Bold floral design. Wool upon coarse linen. Worked by the Exhibitor.

Miss King.

120. PRAYER CARPET—Turkish. Conventional trees, under a canopy, on a pink ground, powdered with small trees, chain stitch.

Mrs. Gray Hill.

121. PERSIAN. Very bold conventional floral design, worked on blueish green cloth with coarse twisted silk.

Mrs. Gray Hill.

122. TABLE COVER—English, modern. Silk and wool upon green serge, bird and animal pattern. Worked by Mrs. C. Thomas.

Mrs. Geo. Rae.

123. CHASUBLE—Modern. Embroidered in Rome.

Rev. E. Slaughter.

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